

Grafrica

New Directions For Positive People

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on the Cover

Introspection (Oil)

"The message in art should be clear." Black American Imagery.

The distinction, reasoning and appreciation of his people are recorded throughout Russell Murray's works. Diverse in approach and presentation mediums for his art, Mr. Murray works in oil, acrylic and collage.

An instructor of advertising design at the Essex County Vocational School of West Essex and an instructor of art brush techniques at the Newark School of Fine and Industrial Arts, Russell Murray is an artist educator. His private enterprise, Provocative Designs, offers visual communication for advertising and promotional/marketing needs for small businesses. However, its clientele has included Rutgers University,

Barrington Department Store, The City of Newark Office of Real Property, College of Medicine and Dentistry, National Council of the YWCA, and many others.

Born and raised in Newark, New Jersey, Mr. Murray currently resides in Orange, New Jersey. Newark has provided a backdrop for much of his work and illustrates that City and its people.

Mr. Murray began exhibiting his work professionally in the early 1970's. Some of his works have appeared at the Newark Museum, Rutgers University, NAACP Cultural Center, Aard Gallery, Jersey City State College, the College of Medicine & Dentistry of New Jersey and Brook Birth of Livingston. He has also coordinated exhibits at Bell Laboratories

and Prudential Insurance of the successful emerging and ESTABLISHED exhibition at the Newark Museum.

Mr. Murray is affiliated with the New Jersey National Conference of Artists, Association for Equality and Excellence in Education, Steering Committee for the Essex County Teen Arts Festival, and the exhibition manager for Black Women in Visual Perspective.

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Words Of The Week

"If we don't control our image—we don't control anything..."

Oliver Franklin
Filmmaker

Grafrica

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IT HAPPENED ...!



Photographer James Van Der Zee discusses camera techniques while his wife Donna listens attentively. The couple were special guests at the June opening of the Newark Black Film Festival. The film "From Three Roots" depicting Van Der Zee's mother was featured in the evening's program.

Photo by Glen Frieson



The National Alliance of Postal and Federal Employees of Manhattan and the Bronx recently held its Eighth Annual Scholarship Award Luncheon in New York and presented its annual donation to the United Negro College Fund. United Negro College Fund Executive Director Christopher F. Edley (left) accepted the \$10,000 check on behalf of UNCF from National Alliance of Postal and Federal Employees General Fund President, Robert L. White.



Alton Jones and Keban Ramsey (foreground) of Newark put the finishing touches on the first of a half-dozen murals in "Wet Paint III," an Essex County-wide mural program. Coordinating the program is Phil Danzig of Montclair while Mary Davatello (background) reaches the high spots on a ladder.

The "Life. Be in it." mural was painted in two days on the exterior of Playground Shelter No. 6 in Branch Brook Park at the corner of Clifton Avenue and the entrance ramp to Route 280.

Photo by Glen Frieson

A book the N.Y. Times couldn't kill wins prize

By Muriel Umbroni
(Foreign Affairs Editor)
Bildschau News

CHICAGO — When Professor Ivan Van Sertima published his scholarly work, "They Came Before Columbus: The African Presence in Ancient America" in 1977, he immediately became the target of archaeological historians, determined to discredit his thesis.

Mr. Van Sertima's thesis, which was "not that Africans discovered America, but that they made contact on at least half a dozen occasions, two of which were culturally significant for Americans," came under immediate attack by the *New York Times*.

Glynn Daniel, Disney professor of archaeology at the University of Cambridge, England, in a review for the Times, placed "They Came Before Columbus" in the category of "rubbish books."

The editor of "Anthiquity" and of the "Ancient People and Places" series in the course of reviewing Mr. Van Sertima's book, and "America B.C." by Harvard's Barry Fell, called those who dared to say Africans visited America before Columbus "non-establishment, tragicomic and misinformed writers."

MR. VAN SERTIMA, during an interview with *Bildschau* News, and Mr. Daniel's March 13, 1977 review "damaged me tremendously."

The Guyana-born associate professor in the Africana Studies Department at Rutgers University's Douglass College said he was damaged "not only in certain academic circles, but in my possibilities of getting a paperback out."

"Many publishers turned 'They Came Before Columbus' down because they felt that the *New York Times* review had demolished the book."

But the book was not demolished. In fact, it won the 1981 Clarence L. Holte Prize, which comes with a \$1,000 cash award.

THE HOLTE PRIZE, named after a "retired advertising executive who is thought to have the largest private collection of

books and literature on Africa," was begun in 1979. It is awarded every two years "for a work of excellence in literature and the humanities relating to the cultural heritage of Africa and the African diaspora."

The noted historian, Chancellor Williams, won the first Holte prize for his book "The Destruction of Black Civilization: Great Issues of a Race From 4500 B.C. to A.D. 2000."

The *New York Times*, in its report on the award, did not refer to its 1977 attack on "They Came Before Columbus" (illustrated, 288 pages, \$15).

Instead, it said, "Published in 1976 by Random House, the book presents evidence that Africans sailed west to the Americas for trade and exploration 2,200 years before Columbus arrived."

Mr. Van Sertima said, "Even though it was a neutral report, the important mention of it by the Times" when they have done so much to write it out of existence, I think that's very important."

THE COMPILER of the Swahili Dictionary of Legal Terms said, "The British anthropological and archaeological establishment is dead against a thesis" such as the one he has advanced.

"In America," he added, "I do not find opposition is so sharp. But in Britain this is an absolute taboo subject."

Mr. Van Sertima, author of "Caribbean Water," a collection of critical essays on the Caribbean novel, said the U.S. establishment is not an adamant opponent "because it doesn't have that imperialistic British attitude."

He said many of the major discoveries such as the fact that Africans had astronomical observations in Zanzibar, and that Nubian society was the origin of Egyptian civilization "were made by non-British scientists."

THE GRADUATE of London University's School of Oriental and African Studies, and Rutgers Graduate School, said British scholars, because of their prejudices, "were unable to see things



IVAN VAN SERTIMA: "Many (paperback) publishers turned 'They Came Before Columbus' down because they felt that the *New York Times* Review had demolished the book."

photo by Edward Cohen

that were under their noses."

"My contention is that they have a contempt for the African per se," he added.

Mr. Van Sertima, who holds degrees in African studies, linguistics and anthropology, kept "They Came Before Columbus" alive by doing what scholars who revolt against the establishment have to do. He sold the book himself.

"I had to go to many universities," he said. "I have spoken now at more than a hundred universities and colleges across the United States promoting this work. I have kept it alive over these years."

THE EDITOR of the *Journal of African Civilization*, which is published twice yearly, in April and October, said if I had not done these talks, I had not continued lecturing about "They Came Before Columbus" it would have died."

Why? he was asked. "Because that (the *New York Times* review) is the kind of blow ... that has killed a lot of revolutionary work."

Mr. Van Sertima will use part of his \$7,500 Holte Prize to keep the journal alive. "I think the prize itself is critical to the survival of the *Journal of African Civilization*," he explained, "because up until now, although it has won critical acclaim by scholars and students, it has not been funded."

"I have had to pay for its publication out of my royalties and out of fees for lectures. I will definitely spend half of it financing the journal so that I can keep it alive."

Mr. Van Sertima said keeping the journal alive is important to disseminating accurate information on the development of African civilization.

"I HAVE LOOKED around, and outside of the French world there is nothing in the English-speaking world that deals with African antiquity.

"The *Journal of African History*, for example, and the *Journal of African Archaeology* all focus on primitive people at the study of Africa."

"As I have pointed out—and this is a most important point—is that instead of concentrating

on cores or centers of civilizations, anthropologists have concentrated on the survival of people."

"They have concentrated on this because it is easier to study a hundred or a few hundred people at a distance than study a vast civilization."

"There is evidence of a far more complex African civilization than they have

been looking at."

Persons interested in possibly writing for the *Journal of African Civilization*, or buying a subscription, should write *Journal of African Civilizations*, Douglass College, Rutgers University, New Brunswick, New Jersey 08903.

Mr. Van Sertima is currently working on a book called "Early African Science and Technology."

UNCF Arthur Ashe Tournament Offers Prize Money

It's registration time for the Second Annual United Negro College Fund Arthur Ashe Open and Junior Tournament being held Tuesday, August 4 through Sunday, August 9 at the U.S.T.A. National Tennis Center, Flushing Meadow, New York.

Page 4

ny's "Liber" Beer, sponsor of the tournaments.

Under the watchful eye of Arthur Ashe, who is interested in the development of talented young tennis players, boys and girls ages 10 through 18 will compete in singles matches. Trophies for all junior tournament winners will be awarded at the United Negro College Fund's Seventh Annual Arthur Ashe Tennis Benefit on Sunday afternoon, November 15 at the Felt Forum.

Playing singles and mixed doubles matches, adults from the metropolitan area are invited to compete for \$5,000 in prize money provided by Miller Brewing Company.

Black Insights

Poetry Section Edited By Pepé Charles

Poems By Mwatabu Okantah



Summer Hot

"Maine's riot-torn neighborhoods were declared under control and downtown merchants re-opened shuttered shops Saturday after three nights of racial violence that claimed 15 lives and damaged \$100 million in property."

—Star Ledger
Wire Service

In Miami, some folk
feared the clock had
been tampered with;
somehow turned back,
the police chief thought
he was in Watts. During
the trial,
the coroner said the
dead brother's
head resembled a cracked
egg.
1965 in 1980,
and the governor spoke
of progress,
retrogression;
but the world play has
come again under fire,
real fire burning,
body burning buildings
and lives and children
not yet born...
Liberty City



About The Poet:
Mwatabu Okantah, a New Jersey native, is a graduate of Kent State University and a former Writer-In-Residence for the Dept. of Pan-African Studies there. He is the author of *To Sing A Dark Song* and co-editor of *Hell Is For Those Who Glitter*. Currently a

resident poet in the N.J. Council on the Arts Artist in the Schools Program, he also teaches writing at Livingston College of Rutgers University. Mr. Okantah was most recently named a Fellow of the International Academy of Poets. He has just completed a new volume of verse, *Poem Black*.



Photo Credit: Bruce Terry

Penn Station No. 2

he was only a boy,
a man boy,
about sixteen;
there were caverns in his
eyes;

I felt his staring before me,
I had no words,
no words to fill the void
vacant and airless between
us;
I didn't look like fifty cents
today;

"can I borrow fifty cents?"
bulldog behind
the too early in the
morning
face, the old man refused
to respond.
"can I borrow fifty cents?"
the sister did slowly
backward
into her corner
looking past the staring
into the silence,
the I don't want-to-help
silence;

"I just need fifty cents!"
the pain of his why
knew no bottom;
the confusion, thick,
spiced from his pores.

"I NEED FIFTY CENTS,
TOO!"
laughed I'd the what
the hell you
think this is lace,
brother, the man boy left
the waiting room...

Nowark

in Newark they say
five black boys
just up and disappeared.
in Atlanta 25 are known
dead,
in Buffalo the police
chief said,
"no self respecting
Klanmen would do such
a thing."

and now SAVE OUR CHILDREN

buttons are hustled in
the streets.

but the streets are real.

this silence ages old,
the words dead,
neck snipped words
press lead limp
hanging haunted
from the hard oak of
American truth.

in the new world
our soil is red,
red like the reluctant
Georgia earth,
moaning African
children...

Mwatabu Okantah
4/20/81
one after sunset

Southern Road

you walked dusty dry
roads;
No Hidin' Place,
you rebuked patrons,
you back-turned confusion
in both tub gns.

down home poeming
Slim Green oil us,
melodic sneer of us,
"strong men go stronger"

of us;
you remembered Ma
Rainey of us,
you wined magic d'cir
need
for Bessie's moist eyes,
still this po
inch work "keep a-echin'
along!"

you brewed rock white
noods,
balled blisters

green ribbons

no eye centered
inside this storm raging
along the battered
coast—
line of our endurance,
waving waves whipping
right silences unheeded
and windswipe over
the shores of too long
day.

but the silence is old,
these words hard core
sing,
their flow jagged,
halting,
thoughts hammering,
ink
hot upon white page

in Newark they say
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in the new world
our soil is red,
red like the reluctant
Georgia earth,
moaning African
children...

Mwatabu Okantah
4/20/81
one after sunset

our caravan
blood

you walked stony why
roads;
that Southern Road,
we can now know
our real strength
is in brown love...

Sterling Brown
(1902-)

black flower

I am seed
planted deep
within the right wombings
of our people
poemng roots stem
and flower shriveling
to push thru
this decay'd
cement earth
of our confinement
to know the stars
moon and sun.

THEATRE

The Negro Ensemble Company, winner of the 1981 Obie Award for Sustained Achievement, is currently presenting Charles Fuller's thought-provoking drama, "Zooman And The Sign," in a return engagement. Scheduled to run through July 26th, it is a penetrating study into the festering element of crime within our communities and its effects on both victim and perpetrator. Mr. Fuller's unsettling work garnered him the 1981 Obie Award for Distinguished Playwriting. Its featured actor, Giancarlo Esposito, (Zooman), received the Obie for Distinguished Performance. "Zooman And The Sign," a didactic drama, (and we need more of them), is a tragic play, tragic, moreover, in the sense that it is indicative of the times we live in.

Two years ago, in August, 1979, Ebony mag-

nize came out with a special issue, "Black on Black Crime - The Causes, The Consequences, The Cure." It contained a statement by publisher, John H. Johnson. In his statement Mr. Johnson said: "It is our belief, and it is the basic premise of this issue, that Black On Black Crime has reached a critical level that threatens our existence as a people. It is a threat to our youths, to our women, to our senior citizens, to our institutions, to our values. And although we are not responsible for the external factors that systematically create breeding grounds for social disorder, we cannot avoid the internal responsibility of doing everything we can to solve a problem that is rending the fabric of our lives." It is this basic premise which is echoed in the NEC pro-

duction, "Zooman And The Sign."

Ironically, Mr. Fuller chooses the City of Brothers Lou, Philadelphia, Pennsylvania, as the setting for his play. The action shifts between the home of Rachel and Reuben Tate, the street outside, and various locations for Zooman. An act of violence has suddenly catapulted the Tate household into a state of shock and outrage. Rachel and Reuben Tate, (compellingly performed by Mary Alice and Ray Armania), are shocked because their daughter, Jenny, has been gunned down while playing on the front steps of their home, struck by a bullet fired during a turf war between rival street gang members. Zooman, the streetwise, teen-aged perpetrator is now on the run. The Tates are outraged at the spilling of their neighbor's blood.

Even though there were several witnesses to the crime, no one will come forward and identify the killer. Out of anger and frustration, Reuben Tate has a sign made up and placed on display in front of his home. The sign reads: "THE KILLERS OF OUR DAUGHTER JINNY ARE FREE ON THE STREETS BECAUSE OUR Neighbors WILL NOT Identify Them."

Thus, the blame for this senseless, violent act is implicitly brought to bear on the community. As Reuben's cousin, Ash Bowell, (graciously performed by Frances Foster), remarks: "Blame

a lot of this on them food stamps, Honey. When the Negro was hungry, we treated each other better. Nowadays everybody's got their full and we sit up belchin', watching those damn Soap Operas and Game Shows all day. When we know we might have to borrow a cup of flour or a pair of pants—or a white shirt from the people across the street, we were a lot more concerned about them, and a lot more conscientious about

"Zooman And The Sign," a tense, disturbing drama, focusing on an all too frightening reality, can be seen Tuesday

through Sunday at the NEC Theatre Four on West 55th Street in New York. Other members of the cast include Carl Gordian, Alvin Alecia, Terrence Terry Ellis, Steven A. Jones, and Carol Lynn McDowell. Technical credits go to Rodney J. Lucas for scenery, Judy Dearing for costumes, and Shirley Prendergast for lighting. Douglas Turner Ward directed. For reservations and ticket information call the Theatre Four box office (212) 246-8545. For group sales call Daiphane P. Lester (212) 575-5860.

Edward Lloyd Fleming



Carl Gordon and Ray Armania in "Zooman and The Sign" Photo Credit: Bert Andrews

Diana Ross has signed with the RCA label. At the same time they have dropped distribution of the Solar label, handing it over to Elektra/Asylum. Artists on the Solar label include Shalamar, Lakeside, Carré Lucas and the Whispers. Elektra's first release for Solar will be "Never Underestimate The Power of A Woman" by Klymaxx, an album of the same title to follow later this summer. The men should be glad to hear that the Klymaxx band consists of eight females.

Upcoming releases on the Philadelphia International label include Teddy Pendergrass, Patti LaBelle, Joan Carr, and the Stylistics. Rockie Robbins' album will be out by the end of July. Rockie is best known for his rendition of Earth, Wind and Fire's "Be My Woman".

King People's Choice: "A Woman Needs Love"—Ray Parker Jr. and Raydio.

My Choice: "When Will My Love Be Right"—Robert Winters and Fall Prediction: Evelyn Champagne King's "I'm In Love" will cause the death of Cheryl Lynn's "Shake It Up Tonight".

Rick James



Rick James

Song For Today: "Sweet Tough"—Ben E.

by April Eugene

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Tom White - Pillar of the Business Community

By Deborah Stapleton



"Each of us needs to determine who the 'pillars' of our community are," I recall my mother saying ages ago. "For if we support the 'pillars', the community will continue to grow strong." Tom White, owner and manager of World Wide Handicrafts, was one of my "pillars" as I grew up in Newark.

The store, located on Halsey Street, was unlike any other I had ever seen. It spoke of Africa, Asia, the West Indies, Mexico, South America, and even New York City. Earrings, necklaces, bangles, fabrics, artifacts, posters, records all resounded the beauty of Third World cultures. I was saddened when you closed your store in Newark.

WHITE: I left Newark because I had a stroke. In my way however, during my recuperation period, this changed my mind about a lot of things: my friends, my business, my spiritual and cultural awareness, and my community.

In Newark, for example, people just took the business for granted. I had been there for 18 years, as you mentioned watching people grow up and others die. While I was there trying to do my best, but when I became ill, I suddenly realized that in Newark, I didn't have a community base. I was simply a business person who came to work every day, and, therefore not

more than half of my life, he has given us a World Wide experience.

STAPLETON: Tom, I feel as though your store has been a major part of my life: through junior high, high school, college, my first job, etc. In some ways, you helped me to look beyond my small space, to recognize the value of Third World cultures. I was saddened when you closed your store in Newark.

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In Newark, for example, people just took the business for granted. I had been there for 18 years, as you mentioned watching people grow up and others die. While I was there trying to do my best, but when I became ill, I suddenly realized that in Newark, I didn't have a community base. I was simply a business person who came to work every day, and, therefore not

too many people came to my rescue. Of course, I had been involved with the business community in Newark, but that was not like being involved with the people. I learned that each of us needs that type of base - a community base - even if it's just a minute one. Community involvement is very important.

STAPLETON: I can appreciate what you're saying. It is difficult to survive without support. How though is this different from where you were when you first opened World Wide?

WHITE: Well, remember the time was Bohemian, Hippie, avant garde. Everyone felt happy. It was the time of peace and love. I had been working in New York City at Rockefeller Center, and had started to make jewelry. I became fascinated with purchasing items from all over the world. For me, finding rare inexpensive pieces was a challenging experience. People often told me that I possessed a talent for putting things together and for selecting unusual merchandise. This actually made the idea of a business more interesting.

The business grew very fast, maybe I was too good. Although I may not have been as keen as I needed to have been to know what I had. I'll be honest, I didn't think about money so much. I just spent it. I was having a good time, or at least I thought I was. For instance, the creation of selling a lot of paraphernalia, such as bamboo paper and pipes, did not seem like a negative thing to me. Now, I know even that I have seen what it has done to the community, I don't want it.

At that time, I didn't even recognize the value of community support.

STAPLETON: You keep coming back to the idea of community support. I would assume that you feel very strongly about that.

WHITE: Yes. I firmly believe that Black people must support Black businesses, even if we have to pay a few cents more in order for these business people to bring us a particular item. We have to understand that if we don't build our own bases, we will support our own genocide. For only with a demand in services, will we generate more services.

A lot of Black people who are creative in business fail because of a lack of business. I may not be that they were poor business people, just that there was a lack of consumer support.

Are a part of our heritage, and have been neglected over the years.

But don't get me wrong. Support is a two-way street. Black business men and women need support, and they also have to give support. Even though, for instance, a person may be successful in business, he or she still needs to go back to help the brothers and sisters in the community.

That's what I do. I try to help others. In the last 20 years, I may have helped 50 people or more develop their businesses.



Not only that, I also support Black artists. Something we don't do enough. I recognize that there is a great interest in Black art. But, how many of us are purchasing it? We should support it financially, but not at attending the openings or the receptions. Sometimes we cannot afford to be selfish. We have to support the community without effecting the things in life we like to do as individuals.

I do a lot of work in the church too. That's a new direction as far as I am concerned. The reaffirmation of my faith has been a stabilizing force in my business. When you have those assets, that changes your perspective about life and motivates for a better development in your life.

STAPLETON: You say that it is essential for us to support Black business as. Do you think the 1980's will prohibit us from doing that?

WHITE: No, for me, the 1980's is a 'get yourself together' period. Unlike the sixties and the seventies which were eras when Black folks had a lot of money, and times were generally good in the United States. Today, with the election of Ronald Reagan, people are forced to stop and

evaluate their positions—which I think is healthy for us. We had become too comfortable; we were flowing with the tide, as opposed to making any waves. Now we have to consider where we are going, and why. This makes it essential for us to support our own, especially our own businesses.

STAPLETON: However, haven't we changed our buying habits over the years to the point that Black businesses cannot accommodate us?

WHITE: Certainly over the years our buying habits have changed. We were once liberal, but now we are very selective in what we purchase. Before the last race on the totem pole, we are the first ones to change how we shop, how we spend the little we now have.

My aspiration for World Wide, for instance, is to sell selective merchandise. I want customers to know that items purchased here will not be seen all over the planet. Here I can educate each person about what he or she is buying; where something came from, what its significance may be, different types of uses for it, etc. Some of my old customers are beginning to come back now that they know that I have reopened; and, they seem

to appreciate the location and the atmosphere.

STAPLETON: I know exactly what you mean. What about your present business, however, do you think that it will develop to the size it was before you left Newark?

WHITE: I don't even want to get very large in business. I just want to be able to meet the needs of my family. As a Black person, if you get too large in business, a lot of stress is added to your life. Banks don't want to loan you money to expand; it's difficult to maintain good landlord/tenant relationships because the landlord wants to constantly raise the rental fee; and, customers begin to perceive you differently in a negative way.

Yes, this is the size I want to keep. If I can't do it here, then I won't do it.

In Newark sometimes there were too many customers for me to give a personal touch. Here I can educate each person about what he or she is buying; where something came from, what its significance may be, different types of uses for it, etc. Some of my old customers are beginning to come back now that they know that I have reopened; and, they seem

to appreciate the location and the atmosphere.

STAPLETON: As I look around this store, I can tell that you are satisfied; that you have changed. I wonder, how would you describe yourself?

WHITE: I feel like a conductor of a symphony trying to make a concerto come true. I believe that as my community involvement, my cultural awareness, my spiritual involvement grow so will my business. These are the seeds that inspire me to keep on trying.

STAPLETON: We started this interview talking about Newark and why you left. Now that you have moved to Orange, and some of your old customers are returning, do you ever think about how you might want to be remembered later in life?

WHITE: I would want to be remembered as someone who was heavily involved in the arts, trying to keep it alive and flourishing.

Some people already recognize my efforts, but not everyone does. However you don't always have to be recognized to be felt. It's not always about having awards, getting trophies, and getting plaques. When you gone, you are missed. I left Newark and I was and am missed.

STAPLETON: Do you have any last thoughts that you would like to share?

WHITE: Just one. I believe that we must keep trying, keeping positive

thoughts, supporting each other in business, in the arts, and in the community. That will be our only connecting link as we try to survive, and as we continue to build.



Speaking Personally

Do Wealthy Blacks Have a Responsibility To The Masses?

It's 1981 and we're still begging everybody but our own to help. "Please, Uncle Sam, give us decent housing!" "Please, Mr. Capitalist: Businessman, give us some jobs!" I don't know about you, but I'm disgusted! There are other ways to maintain neighborhoods and create opportunities for our people.

One thing we've got to get out of our minds is Blacks don't have any money. **WRONG!** Most Black people have **some** money; we just don't have as **much** as we want.

Another problem we have is thinking that Black people are powerless to change our situation. **WRONG!** Black people contribute in the health of the economy because we spend more of our money on a daily basis. We buy groceries from day to day; ride buses and trains daily; while those who have money are saving, investing in long term projects or buying week's worth of goods at a time.

The powerless image overlooks the fact that Black businesses depend on us to survive if we don't. Buy Ultra Sheen, who will? Black people supported Black entertainers years before so called mainstream America paid them any attention. Only with the wholesale push of disco have Black entertainers become "boss". As the decline of disco continues, many Black artists are realizing that they were no more than new toys. New Wave Anything has replaced them. If the Black community stops buying their records, they will have no one to fall back on. That, people, is power.

What do we do with this power? Nothing. We don't insist that Black em-

ertainers or professionals put anything back. Money is continuously flowing out of our communities: to the businesses, who doesn't live in the neighborhood, to the newspapers and magazines, who don't invest it back, to the hundreds of products that we buy: to everybody and anybody, but no one spends a dime where they collected.

What are the excuses that the wealth use? The recent spate of suits brought against the established papers by minorities on staff, leads one to question the methodology.

The Black Owned Communications Alliance (BOCA) is one enterprise that is attempting to define the role of the black leadership at large. BOCA has designated September 17 as a black media day. Black Americans are urged to buy Black newspapers as a show of support and unity. It is a small but significant first step in the process of re-acquainting the public with the merits of the black press. Hopefully one day will lead to day two and three until the habit of picking up a black publication becomes second nature.

We hope our readership will join Grafrica in its commitment to *Freedom's Journal* assertion:

"We wish to plead our cause. Too long have others spoken for us."

by
Lori Smith

SPEAKING PERSONALLY is an open forum provided by GRAFRICA to give readers the opportunity to express your opinion about the issues concerning the black community today. Manuscripts should be 500 to 1,000 words, typed and double-spaced. Be sure to include address and phone number (specify whether you can be reached during day or evening hours). Mail manuscripts to Editor, GRAFRICA, 28 Emerson Street, East Orange, N.J. 07018.

MUSIC

Epic recording artist and star percussionist Ralph MacDonald has collected an incredible array of percussion instruments from around the world, often using them on his recording sessions with stars like Roberta Flack, Paul Simon, Aretha Franklin, Billy Joel and Grover Washington Jr. (for whom Ralph co-wrote the chart-topping singles, "Just The Two Of Us" and "Mister Magic" with partner Bill Salter, and for whom Ralph produced the platinum album, *Winelight*. The "shekere" Ralph MacDonald holds in his arms in this photo is a Nigerian instrument—made from a calabash gourd covered with netted beads—but MacDonald didn't discover the percussion piece in Africa; he first saw one during his childhood in New York's

Harlem. "There were these two guys in my neighborhood on 117th Street when I was growing up called Amie and Albert," MacDonald recalls. "I was about 12 years old and they were about 22. They used to hang out up on the roof and play drums, and we used to think they were strange because they played African-style. They used to paint on the skylights: 'Buy Black, Eat Black, Think Black, Sleep Black...' We all thought they were crazy, but as I grew up I discovered that they were ahead of their time. Well, they used to like to teach us about the African things they had, which was where I first learned about the shekere."

Those experiences on the roofs of 117th Street came in handy years later when MacDonald was touring the world with Harry Belafonte, who always included songs in his show from the country he was playing. If the song didn't include the congas Ralph played for Belafonte, it was Ralph's job to find the instrument that fit the piece. So when Ralph played Nigeria with Belafonte, the songwriter/producer/percussionist bought a shekere from Belafonte's African numbers.

The next album you can hear Ralph MacDonald's shekere on will be his solo LP *"Star Quality"*, due this summer on Epic Records. Pick it up and check out how well Ralph MacDonald learned his rooftop lessons from Amie and Albert.



Ralph MacDonald

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Chevrolet



Black Is The Color Of My TV Tube

For seven years, Gil Nebel's calm countenance has enhanced ABC's news and public affairs department's weekend anchor and executive producer of the acclaimed program, "The Great American Story."

examined program. Love is "an extremely "hot" and "strange but natural" and a "basically shy" man. No

ble's reserved demeanor gives credence to the *stage* wall sitters can sleep. An accomplished journalist of a "prime name" of his profession is a rare, a few proudest, you can't buy, a man's name, the real name, rather than the man. Recognizing his responsibility to TV viewers, he maintains that his greatest effectiveness is a media conduit through which flow the events and relationships that shape our world.

This editing volume opens at a both personal and historical cataclysm: point the assassination of Malcolm X. Prior to Malcolm's death, Noble had not been overly familiar with the ideology and teachings of the charismatic leader like many others found that the basic tenets of Malcolm's philosophy fit the close to home for comfort. He experienced the true impact if the man following his death. Noble was "foreordained" to continue the legacy.

never before I heard what he had stored in and who it was that he wanted to tell. Pauline went to him to get his documentation to the spiritual leader who greatly influenced his life and career with the magnitude of his intelligence and the logic of his reasoning.

A penetrating speaker and band employee I was during this "painful and stimulating period of awakening" that Mr. Mc Neile secured his first broadcasting job in radio. His tenure at WLJB was both instructional and interesting. He speaks fondly of the camaraderie of the staff that included Bill Taylor and Bill Mc Creary. It was he height of the civil rights movement and the station was located in the hub of act-

Thanks is paid to the
persons invited against
the press to bite him
as C. T. Nohr was "bitten" by a major television net
where he remains
day. The interview
usually results in his
removal in disgrace.
It is the result of the
heat struggle. I do not
think he continues to today
with his cohorts and
a community "ring".
In essence, it is worth
noting that the press
is not doing anything
but for our people has had
"bites" to remain in our
community affairs and he
is a great demand as a
pedlar "salt". He has
resistant to speak before
groups. In view of the
loss of my physician, I was
very much "bitten" to be in touch
with people directly, and

wanted them to see that people in the TV industry were not really stars, wanted them to understand the tremendous power of instrument that shapes their opinions ethics, interests, values and lives."



GU Mobile

news media in America are the various secret agents who, in a semi-transparent way, run the U.S. mass media. Whether healthy or not, the media are still the mirror in which we can see how the news media and outside forces have created and controlled news stories that are of *no* interest to us. The *Washington Post* is brutally frank in its soaring indictment of the networks not only for their failure to include blacks in areas of decision-making and creative input. "There is a long list of works by black writers that would have excellent fare for television audiences," but also for their inadequacy, in addition to their

dressing issues of concern to black Americans. "At least 2% of America's population is black but less than 1% of the broadcast fare deals with blacks." On the local scene he notes that "WBBM" has dealt an in-

producing Mack program ming and in having its operations in Manhattan rather than Newark where it mostly播送。The number of stations, John M. Karpick, a TV executive who directed Newark and its residents. He also calls into question the rising trend of frivolity that permeates news programming at the expense of solid news.

Like it or not, an appropriate title for this kind of research is the title of the paper. The title is a success. Value α is a value that Nuttle takes justified in pride. It is consistent in the caliber of its content and the thoroughness of its research. The program succeeds in its presentation and documents a crucial means of disseminating information that is the forte of its producer. The documentary format is one which Nuttle not only relishes but executes with measured skill, and compassion finding it "A powerful

values, come into the picture and persuade in the minds of the people. Amgen's chairman, Maurice K. Adam, Robert Powell, Paul Reheis and Martin Luther King with whom he later experienced a series of civil rights policies are regarded as examples. Forbes, Bill, a Marcus Garvey, stands as the only one-hour TV documentary on the spiritual

This sentiment of responsibility and obligation is reflected in Mr. Hobbes' attitude toward news gathering and is evident throughout this volume. "Black Is The Color" stands as a fine example of the recountings of a man who despite the pressures of his profession to compromise, continues to stir it up. For this we should all be grateful.

Containing compelling sketches of those he has

and in fact the manuscript contains such a reference.

Books written by those in

backstage or
freshing in its frankness
Black Is the Color
is a thought provoking
work of substance and
merit. True to his skill as
a reporter the book is
written in a straightfor-
ward, uncomplicated style
keeping with Gil Hubbs
character. It is written in a

We are given only fragments of the author's narrative life, but has presented a strong evidence of a man with a clear and definite view of his work. An apparently dauntless and tempered defiance of the manner of the man whose TV abe is

By Paula B.
Washington



KEEP
WIRING!

KEEP
LIGHTING

What's Going On



Bob Marley Film

Island Visual Arts, the video and film division of Island Records, has begun production of a definitive film on the life of Bob Marley. The film's producer is Chris Blackwell, founder of Island Records and one of Marley's closest friends and advisors. The film will incorporate historic footage of Marley, interviews, tour and concert interviews with Rita Marley and others close to the reggae master, and interviews with the people of the ghettos and barrios he grew up in and in the countries he performed.

Summer Survival Institute

The Quest-CYO Inter-City Youth Program will conduct a summer survival institute for graduating eighth and ninth-graders Aug. 26-30 at the Linwood Mac Donald Center in Branchville. The program will include sessions in basic academic skills with an emphasis on science, math, language arts and communication skills. Activities addressing student study habits, personal adaptive skills, values development and critical thinking will be available. Information on registration and transportation is available from Quest, 226 West Market Street, Newark 07103 or call 621-8206. Sponsors are being recruited to help students who cannot afford the cost of meals and lodging for the program. Anyone interested in helping is asked to contact Shelly Abdoo at Quest.

Art Classes

Artist Murray Postell will be offering art classes for senior citizens, adults, and children at the Willowbrook Mall. The classes will begin September 8th and will run for six sessions.

Mr. Postell is the originator of a memorable life-story cartoon which he refers to as a living elegy. He has created these visual stories for executives

of RCA, General Motors, FBI, Santa Fe and Paramount, among others. Some of his artwork is on display on the upper level of the Willowbrook Mall.

Individuals who are interested in the classes should call (201) 625-3866. Willowbrook Mall is located at the intersection of routes 23, 46, and 80 in Wayne, N.J.

Puerto Rican Graphic Arts

The Harlem State Office Building is the site of an exhibition of Puerto Rican graphic arts, pictures and posters by 70 of the island's foremost artists. The show, a retrospective of over 30 years of Puerto Rican graphic arts, features compositions by Rafael Tufino and Lorenzo Homar.

The exhibition was conceived and organized by the Puerto Rican painter, Domingo Garza, whose personal collection forms the core of the display. These works have already been exhibited at the United Nations and in Washington D.C. They are slated to be shown abroad following their tour of the United States. The exhibition at the Harlem State Office Building is made possible through the assistance of the Office of General Services, the Studio Museum in Harlem and the Harlem Third World Trade Institute.

Puerto Rican graphic arts will be shown in the Second Floor Art Gallery of the Harlem State Office Building at 163 West 125th Street, through August 7th. The gallery will be open from 12 noon to 3 P.M., Monday through Friday or by appointment with the curator, Terrie Rose.

Booklet on Essex County

"This Is Essex County," a 52 page book of information about Essex County is available from the League of Women Voters of Essex County and the Essex County Division of

Public Information. The publication offers an overview of the county's characteristics, history and government structure and is on sale for \$3. Information about the county's educational units, including college and technical schools is included. Copies may be obtained by calling 961-7040 or by sending a \$3 check or money order payable to the League of Women Voters of Essex County or either the Essex County Division of Public Information, Hall of Records, Room 507, Newark, N.J. 07102.

"Off Our Rockers"

The East Orange Schools need older adults to serve as volunteers in elementary schools. Experiences shared might be working in the library, helping in the office, telling stories, going on trips, and just being friends. For further information, call 266-5078.

Teatify New Musical

LARC Productions is presenting an exciting new musical drama—TESTIFY!—at the New Sensals Paradise (135th Street and Adam Clayton Powell, Jr. Boulevard). Performance dates are August 3rd through 7th (Monday through Friday); August 10th through 14th (Monday through Friday); and August 17th through 19th (Monday through Wednesday). All performances are at 8:30 p.m.

TESTIFY! incorporates black musical and cultural history both in its presentation and its format. The play itself is set at the New Amsterdam Musical Association, an institution for the preservation and support of black music and black musicians since 1904.

The play draws from a rich pool of talent in all facets of its production, bringing together the worlds of concert and commercial theatre for a uniquely diverse performance. The play is written by Lonnitta Gaines, with

music by James Wilson, and additional music by Jules Taylor. Choreography is by Fred Berne- man and tap choreography is by Adele Lewis. Costumes are by George Collins, with gowns by

Palazzo. The play's director is Matthew Bernard Johnson.

Dance



Photo Credit: Bruce Terry

WANNA' LEARN HOW TO DANCE?

Each Sunday the Mac-

ca for the Arts, located at 101 Washington Street, Newark, offers classes in the traditional dances of Africa. The

second floor of 103 Washington Street,

gives exercises and

workshops from 10:00 a.m. to 12:00 noon. A fee of \$3.00 covers both sessions. For more information call: 648-5630.

CONTROLLING CRIME IN THE BLACK COMMUNITY

—Minister Louis Farrakhan, National Representative of The Honorable Elijah Muhammad, Messenger of Allah

The Honorable Elijah Muhammad taught us to search thoroughly every one that comes through a Temple door. Mr. Muhammad's orders were, "Everyone must be searched 100 percent before admit anyone into the Temple." As I questioned this procedure as I grew in Islam, under The Honorable Elijah Muhammad, he was engaging us in a physical routine that was to teach us a gullah people, "I don't care how good it looks, and I don't care how good it sounds, you stand outside the gate post of your ear and search every idea that roughly before permitting it to become a part of your development."

The Honorable Elijah Muhammad used to teach us a man could turn devil overnight. So if we search this minute, and the Brother went out to his car and he came back, we would search him again. We live in a time when the Scriptures are being full filled when Brother is to deliver up Brother, when Brother will become an enemy to the Brother for an advantage with an enemy. So we can't take anyone or anything for granted, we must search thoroughly ourselves, search thoroughly those around us, search and constantly search things out for today's Brother may be tomorrow's enemy, and tomorrow's enemy may be tomorrow's friend, but go to sleep on no one, friend or foe. That should be the lesson we have learned from the Sixties.

As we move into the Eighties, we've got to be even more careful because the stakes are higher now. The enemy is wiser, and unfortunately, it seems we've gotten a little dumber. It seems as though we have gone to sleep in a very serious and critical time.

To be a Black policeman or a policewoman is this time is almost like saying, "I would like to have a gasoline jacket and run through Hell." To be a Black policeman or a policewoman and stu-



MINISTER LOUIS FARRAKHAN NATIONAL REPRESENTATIVE OF THE HONORABLE ELIJAH MUHAMMAD

alive, you have to be wise, Brothers and Sisters who are on The Police forces in cities and towns across America you must know your role, your function, your aim, and you must be wise to the aims of those for whom you work, whose aim is not the same as yours.

Crime control is not crime eradication. It's the recognition of a disease. But implicit in crime control is the fact that you recognize you don't have a solution, to cure the disease. All you want to do is control it.

Where is the disease most prevalent? Who do they say seems to have it most? Who's affected

most by the disease? Then where is crime control focused? We respectfully suggest that the disease disease, which is the number one disease of America, is something that is not so completely out of control because the disease is right in the marrow of the bone that produces the cells of blood which carry life to every part of the body. And what you see in the Black community as a result, blatant crime is the manifestation of hidden, underneath criminal activity from the highest echelons of government, of law enforcement, of business.

So if you are going to control the crime, we ought to think in terms of not only controlling crime in the ghetto. We can eradicate crime in the ghetto, but the disease is so heavy with those who produce the crime. We ought to really think about controlling crime in the White House, controlling crime in the Congress, controlling crime at the top echelons of police departments.

Controlling crime among judges, unless those who are entrusted with the responsibility of dispensing justice can dispense justice with the blindfold, give justice with the weigh of truth and not

for political expediency, then when the criminal goes out in the black community will always be manifested in the streets in what is called manifested criminal activities.

Promotion Enterprises will handle the Promotion and Marketing of all product for the label whereas, Managerial Systems Design Corporation will provide a sound Financial and Managerial base for the new label.

The first artist signed to the new label is MIRE "T" former Disc Jockey at WNR. MIRE "T" will also produce several acts for the label that will be announced soon after negotiations have been confirmed.

The label first single on the artist is titled "DO IT ANY WAY YOU WANNA" which was written, arranged and produced by MIRE "T" and is tentatively scheduled to be released in early July.

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For more information about how to serve your country in just two years, call 800-421-4422. In California, call 800-252-0011. Alaska and Hawaii, 800-423-2244. Better yet, look in the Yellow Pages under "Recruiting."

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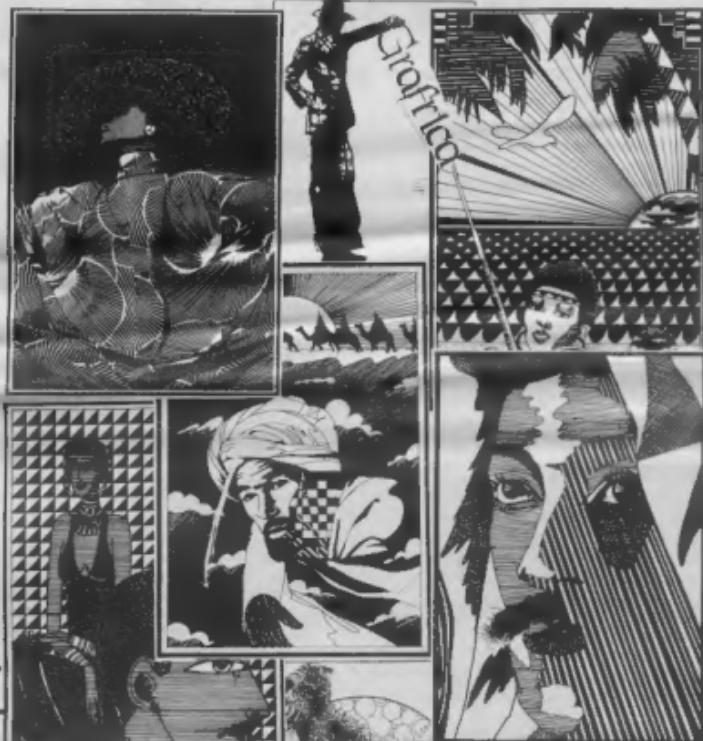
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